producer can hope to understand how to direct one of Brecht's plays. But it does mean that they need not be taken wholly at their face value, and that his own complex, brilliant, and above all 'contradictory' character is a far better explanation of his genius than his own expositions. 'Dialectic' (the word he finally arrived at) explains it all better than anything else. The conflict that is essential to the theatre is in his plays because it was in him.

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A valóság zenei képe. A zene művészi jelentésének logikája. (*The Musical Image of Reality. Logic of the Meaning of Musical Art.*) By JÓZSEF UJFALUSSY. Zeneműkiadó Vállalat. Budapest. 1962. pp. 173.

FROM TIME to time, and recently more frequently than in the past, Eastern-European thinkers have come forth with works that merit the attention of the Western public. Ujfalussy's book belongs to this group. By any criterion of excellence in exposition and profundity of thought it may be called an important contribution to its rather neglected field of music-aesthetics. An interesting feature of the book is that its contribution of most interest to the Western reader is but a by-product of the author's aim. Ujfalussy's stated purpose is to find the missing link between the general (and rather hazy) assertions of Marxist-Leninist aesthetics and independent musical theory. In order to find this link he undertakes a study 'from below', *i.e.* from the side of musical theory, and works his way towards the general conceptual framework of social realism. In doing so he comes across many a novel and interesting fact, since he combines an analytic approach with the basic assumptions implicit to dialectical materialism. But as distinct from most other essays in social realism, dialectical materialism functions for him merely as a set of heuristic principles for the analysis of musical phenomena and not as the self-evident adequate framework for the deduction of particular propositions concerning them.

Ujfalussy's programme can be summarized as the attempt to analyse music theory with the concepts of historicism and realism, and to come up thereby with a set of conclusions defining the key-concept which could integrate music-aesthetics in the general framework of social realism. The key-concept is 'intonation'. In this the author follows the lead of Soviet aestheticians (*e.g.* Asafiev) but claims to have defined the concept and determined the principles for which it stands better than they. Ujfalussy succeeds in integrating his various findings in the encompassing concept of 'intonation', meaning for him the set of musical forms and styles which corresponds to given historical and social milieus. The transition between meticulous analysis and large-scale synthesis would be surprising were it not for the unity of the heuristic tools of the analysis and the framework of reference of the ultimate synthesis. Since historical-social determination and music's capacity to reflect reality are presupposed in the analyses, the conclusions fit with ease into their desired niche in the general social-realist scheme: music is the expression by particular peoples and specific dominant classes of their historically-socially conditioned view of reality. 'Intonation' is to stand for the correspondence of a given piece of music and its determinant human setting. This inclusive synthesis is the conclusion desired by the author and is derived from his analytic investigations of realistic meaning in music. The investigations themselves may be summarized, according to the conclusions reached, as follows:

1. *The conjunction of musical space-time signification with external spatio-temporal phenomena.*

(1) The set of music's spatially projected external associations involving the association of acoustic percepts with

visual ones, and resulting in the perception of spatiality in the musical image (the interaction of percepts is explained by reference to the Pavlovian theory of neuro-physiological processes);

(2) the inarticulate musical image of motion, associative of the muscular activity involved in life-functions.

II. *The sensory associations of music relevant to object-qualities.*

(1) The immediate signification of tone-colour effects, the imitation of natural sounds, and the sphere of vocal-associations of instrumental music;

(2) the utilization of imitated natural sounds as musical motif, and their direct signification of objects.

III. *The associated content of meaning of musical images as forming a complex unity with their own social milieu.*

(1) The form-determinant role of music of habitual tone-colour patterns and of habitual use of instruments ('habitual' stands for typical for the given historical epoch and social stratum);

(2) the adoption of specific musical forms and styles typical of particular peoples (epochs, classes) as characterizing musical imagery;

(3) the integration of musical form and style in an image-system representing music's social-intonational meaning.

Section (III) progresses rapidly from analysis in a specific context to synthesis, through the increasing use of historical materialist doctrines. The synthesis is not necessarily false, but would require considerably more demonstration than is provided by Ujfalussy to convince anyone not already convinced of the truth of historical materialism. Thus it comes about that 'intonation' is rather presumptuously defined as that intermediary category which dialectically resolves in art the fluid and living connexion between its naturally given means and the human-artistic signification on the level of social objectivity. It is compared to, and substantiated by, historical materialism's 'society' which, in Ujfalussy's words, is the category resolving traditional contradictions between particular and general, subjective and objective, natural and individually-human, descriptive and expressive, individual and social, accidental and humanly necessary. If the problematic transposition of Hegelian dialectic to Marxist materialism is accepted, Ujfalussy's 'intonation' becomes, as he claims, the category which on the one hand unites the complex unity of musical meaning with its natural, social and individual determinations, and on the other hand provides the starting point for further probings in the socialist-realist interpretation of music.

Notwithstanding the rather bold use of Marxist-Leninist categories (for which a sincere Marxist-Leninist aesthetician could hardly be reproached) Ujfalussy's work is refreshingly different from others of its kind, since he uses his philosophical convictions merely as a set of heuristic axioms in the detailed analysis of the genus of musical facts, and not as the full and sufficient premises for their explanation. By and large Ujfalussy does not argue *from* socialist realism: he argues *to* it. That he does so with the conviction that music reflects reality and that it reflects it in the light of a definite historical and social perspective means that to the extent to which these assumptions are borrowed from Marxist-Leninist philosophy before they are proven in the investigations, his argumentation can be reproached with a certain circularity: it assumes as premises some of the conclusions to be proven. But aside from the consideration that Ujfalussy's assumptions are significantly less than those of most of his colleagues, it is also open to question whether some such (or different) basic assumptions can be entirely dispensed with in aesthetic investigation. Only they should not be assumed as unquestionable truths before adducing sufficient evidence for them, but should be clearly labelled 'methodological hypotheses'.

If the reader takes Ujfalussy's culture-historicism and dialectical-realism as components of such a methodological hypothesis, his work will appear as a valuable demonstration that even if the study of musical compositions and theories does not immediately prove, or even entail the acceptance of, social realism, there undoubtedly are important aspects of music which are attributable to the influence of historical-social factors and that much of music signifies, in its own way, man's cognizance of his environment. Since it is precisely these factors in the meaning of music that suffer neglect at the hands of Western aestheticians, it is to be hoped that a translation into a language making this book accessible to Western readers will be forthcoming.

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Tragedy in the Art of Music. By LEO SCHRADE. Harvard University Press. London: Oxford University Press. 1964. pp. xi + 137. 30s.

Mozart the Dramatist. By BRIGID BROPHY. London. Faber. 1964. pp. 328. 42s.

LEO SCHRADE's *Tragedy in the Art of Music* is 'derived', as the dust jacket puts it, from the author's 1962–3 Charles Eliot Norton lectures at Harvard. That this book got into print can only be explained as part of the deal by which distinguished scholars are invited to serve in such specially endowed lectureships as the Norton. There is no argument, no exposition, no order. The book is a fascinating clutter of insights, metaphors, and modest nuggets of historical lore, all by-products of a splendid career in musicology. The title suggests that there might be some explanation either of how tragedy becomes musical or of how music becomes tragical, but there is none. The book reads like a bad translation, and this is made worse by the fact that one chapter in particular (Chapter III 'Music Drama Reborn') has received poor editorial service from the publishers. 'No matter what the crave for opera . . .' (p. 51) is a glaring error. '. . . the affluence of human passion' (p. 56) and '. . . not of lasting continuance' (p. 57) are ridiculous.

Mozart the Dramatist by Brigid Brophy has in common with *Tragedy and the Art of Music* only two things: the topic of music in relation to stage art, and a mythological background. In Schrade the mythology is the Greek; in Brophy it is the Freudian. The eighteenth-century Enlightenment, we learn, is an age in which God the Father-image was murdered, and men flung themselves upon their mother, the body politic. An Oedipal interpretation of eighteenth-century culture, and of Mozart's operas, is relentlessly built up from this description, and the reader is spared nothing. Coincidences between Mozart's letters and his operas are cited to form a description of his unconscious sexuality and its effect upon his composing.

This voluntaristic approach to an artist is valuable, and in Brophy's book it produces a vivid and attractive portrait of Mozart, along with some interesting new perceptions of his operas. Brophy is immoderate in her acceptance of monolithic Freudianism, and zealous in her application of it to Mozart, but she is armed against our familiar accusation that psychoanalysis cannot explain away greatness in great art. She insists that she is not explaining greatness away, but shedding light upon it. Yet there is a nagging doubt. As Freud did in his essay on Leonardo da Vinci, does she not use an artist to illuminate the Freudian hypothesis at least as much as she used the hypothesis to illuminate the artist? An artist, according to Brigid Brophy's explanation, is a person who uses his intelligence (rationality and balance of mind) to receive 'visitations from another source', and to work out these visitations intelligently. That 'other source' is the uncon-